MOTION PICTURE INDUSTRY IN WAR-TIME AMERICA 1943-1944

Twenty-Second
Annual Report

By WILL H. HAYS, *President*

TO THE MOTION PICTURE PRODUCERS
AND DISTRIBUTORS OF AMERICA, INC.

MARCH 27, 1944

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I. IN LINE OF DUTY

As the hour struck for the new year of 1944, the most momentous period, perhaps, in human history, the motion picture industry entered the third year of its war service. On the home front as on the war fronts, the service rendered by the screen and the promise fulfilled by the industry during the past twelve months were directed primarily toward winning the war. Everything else was chores, in the literal sense. Marching as a unit from the very beginning, the men and women of the industry gladly accepted every responsibility that duty and patriotism impose upon an art which day after day draws millions to the screen for recreation, information and inspiration.

More than 16,000 theatres, cooperating under the program of the War Activities Committee, kept their screens open to war messages and their doors open to bond drives and vast relief campaigns without interrupting a continuous service of entertainment. In the best traditions of a free screen, producers undertook to make and distributors to deliver informational films which war unity demanded. Talent in an ever increasing flood kept flowing from the studios to every military base and training camp in our own country and to the encampments and bases of our soldiers, sailors and marines dispersed on many separate war fronts. Leading artists of the screen divided their time between picture-making and bond drives. Leaders of the industry, whatever their field, undertook some activity in one of the many programs developed by picture people for war aid or home relief. Producers and distributors contributed to our armed forces on all fronts a constant stream of feature pictures, retarded now and then only by difficulties of distribution. Every man, woman and child in the picture business sought only to serve to the utmost. It is notable, too, that American films

followed in the wake of our conquering forces to instill downtrodden people with faith in the right and might of an aroused and determined democracy.

From the President himself, from the commanding generals, and from the officers and men of our armed forces in the remotest areas of war, came recognition of the role which pictures were playing in this war. What the President of the United States told the entertainment industry last June holds special significance for the films which serve a universal entertainment audience of more than approximately 90,000,000 weekly in our country alone. "Entertainment," he declared, "is always invaluable in time of peace; it is indispensable in war time. It is," he said, "that which helps to build and maintain national morale both on the battle front and the home front."

The Vice President of the United States, stressing the extent to which the films, along with other media of communication, are keeping clear the channels of information, recently said: "The American people never will appreciate fully the debt of gratitude they owe to the motion picture industry for its contributions to the war effort."

The Secretary of the Navy, speaking at the Hollywood Bowl on July 1st, expressed the sincere appreciation of all those charged with the responsibility of conducting the war for Hollywood's "unstinting assistance in the sale of war bonds, the entertainment of the armed forces and other important contributions."

General George C. Marshall, Chief of Staff of the United States Army, in his report to the Secretary of War asserted: "Each week at least three Hollywood feature pictures, the gift of the American motion picture industry, are distributed among overseas stations, being released simultaneously with the release of similar programs in the United States."

General Eisenhower, who commands the invasion forces in the British Isles, declared that "motion pictures are essential to the entertainment and the morale of the soldiers in the field."

Early this year, General Somervell, commanding the Army Service Forces, accepted from representatives of the motion picture industry the 10,000th motion picture program given by the industry for showing to the armed forces in combat areas overseas. Referring to the splendid morale of our troops abroad, he remarked: "The laughter, music and general entertainment which comes out of a single small package like this one have helped to build that morale."

No less significant is the statement made by Governor Warren of California, the world center of motion picture production. Speaking on an industry occasion he declared last summer: "Your contribution to the war effort is a paramount sector of the production line. You provided our armed forces with films for their visual education with the greatest possible speed. Indeed, I am proud to be Governor of a state with such a far-sighted and patriotically-minded industry as that of motion pictures. And I believe you will have a foremost part in the reconstruction of the shattered world after the war is over."

Such tributes do not call for complacency. They are a call for still greater service from the screen and its people. In enlisting for the duration, the motion picture industry has only rendered what is due to the institutions which nurtured it. None can know what is ahead and there will be no diminution in the effort. That is certain. With this in mind, we offer a condensation of facts and figures which summarize the industry's war effort.

II. HIGHLIGHTS OF WAR-TIME SERVICE

The outstanding fact is that throughout 1943 Hollywood supplied film entertainment needed throughout the free world to a vast civilian audience in 16,793 American theatres, to more than 6000 Latin-American theatres and to many thousand theatres in other Allied and neutral nations. In U. S. Army theatres every week millions of soldiers enjoyed motion pictures. Ashore and on shipboard the Navy's film service reached additional millions. The industry's gift of 9507 prints of 218 current features provided entertainment in combat areas.

As in the year before, the War Activities Committee—Motion Picture Industry, with 200,000 volunteers representing motion picture theatres, production, distribution and associated agencies, was the spearhead of the industry's united war effort. Operating through its seven national divisions and 31 exchange area organizations, the Committee served as an instrument of coordination, implementation and stimulation for motion picture exhibitors, distributors, producers, guilds, newsreels and trade press. Of equal importance in this effort was the Hollywood Victory Committee, a huge talent pool of artists who carried entertainment and inspiration to every war front, to every domestic military installation, and to the war financing and great relief campaigns conducted during the year.*

More than 1500 actors and actresses made over 12,000 free appearances in approximately 2200 events. Hollywood personalities were the star attractions of troupes sent out to provide entertainment for American service men everywhere. They have travelled to the very front lines of action and many have shared the

* For detailed information regarding the industry's war service, see *Movies At War*, Vol. II (1943)—a 56-page illustrated report published by War Activities Committee, Motion Picture Industry, 1501 Broadway, New York 18, N. Y.; and *Second Annual Report* of the Hollywood Victory Committee of the Motion Picture Industry, 5504 Hollywood Boulevard, Hollywood 28, California.

risks of our troops in combat zones. Journeying by jeep, by bus, by boat, by train, by plane and by dog sled, devoted artists of the screen have gone to Newfoundland, Labrador, Greenland, England, Ireland, Africa, Sicily and Italy, the Middle East, India, China, Australia, the South Pacific and Hawaiian Islands, Alaska and the Aleutians. On the home front they have entertained millions of our armed men in 930 military installations throughout the country. They have entertained the sick and the wounded in hospitals. They have appeared everywhere to aid in huge civic campaigns. Hollywood players toured the nation to help sell more than a billion dollars of war bonds during the Third War Loan Drive alone. And for the coming twelve months the schedule calls for an expansion of these services, notwithstanding a diminishing talent pool due to the entrance of many actors into the armed services.

Conscious that the war must be financed as well as fought, the industry has responded to every call made by the United States Treasury for salesmanship and showmanship in the War Loan drives. The more than 16,000 motion picture theatre managers and exhibitors provided the showmanship in thousands of communities throughout the country, and the most popular artists of the screen supplied the salesmanship. Motion picture theatres today sell not only entertainment but war bonds and stamps—and at times when banks and even post offices are closed. Rallies are held within the theatres and outside the theatres, and bond auctions, war hero salutes, free movie days and other activities feature these efforts. Most significant were the thousands of bond premieres in which the exhibitor and distributor both waived any cash return in order that purchasers of war bonds might fill every seat.

Through the theatre structure of the industry more than $3,000,000 was collected for the Red Cross, more than $1,600,000 for United Nations Relief, and more than $2,000,000 for the March of Dimes, a substantial increase over the previous year.

Lacking a large standing army or a trained reservist corps, America faced the need of turning ordinary citizens into competent

soldiers, sailors and flyers, and doing this in large numbers and at high speed. The techniques of modern warfare are extremely complicated, and great skill is required, not only for efficiency in attack, but also for the avoidance of unnecessary casualties.

Visual aids were of the utmost importance in the rapid training of a citizen army in the mechanics of warfare. The enlistment of the motion picture in military education constitutes the most impressive instructional use of films. Without such visual aid, the task would have been immeasurably more difficult.

In the first world war, a sergeant had to instruct each gun squad in the operation of its weapons. Today the best artillery instructor in the United States Army demonstrates visually to thousands of men at a time how their weapons are loaded and fired, cleaned and cared for. Such use of films in military training has reduced the time required by 40 percent.

To date, the Army has produced 708 training films, and the industry has contributed 108, made on a non-profit basis. An example is Walt Disney's contribution to this accomplishment as reflected in the fact that 94 percent of the unprecedented footage filmed by his studio in 1943 was made for Government agencies directly associated with the prosecution of the war. War brought about the almost complete conversion of the Disney studio from the realm of whimsy and fantasy to the practical job of training fighting men, of teaching them the rudiments of war and the operations of the most delicate machines in modern warfare.

That is why the public saw so few Disney shorts last year. Only nine were made, as against the normal annual output of 18 to 21. Educational and psychological films, along with the training pictures for Army and Navy, put Donald Duck and his pals in the background. Pictures on air fighter tactics, fixed gunnery, malaria, basic electronics, the principles of the automatic pilot, and aerology, are but a few of the subjects which were graphically treated by the Disney studio.

The Disney contribution was completely unselfish, for all Government work was done on a non-profit basis; the compensation

to Disney and his associates will probably come in the form of the great advances which they had to make in all the techniques of animation. Many new production techniques have been evolved which will manifest themselves in the Disney post-war entertainment and educational program.

Eastman Kodak Co. and the Photo Products Division of E. I. du Pont de Nemours and Co. have donated a total of 32,277,489 ft. of 16 mm. film toward the gift of motion pictures from the entire industry to the Army for free showing in combat areas to persons in uniform. Through Army exchanges we are servicing not only Army units, but Marine Corps units and units of the Navy not served by the Navy's 35 mm. film program.

All copyright owners are donating copyrighted films; all laboratories are doing the printing at three-fourths of a cent per foot, which is calculated as actual cost. In addition the Distributor Members of our Association are now purchasing several million feet of raw stock per year over and above the amount donated by Eastman and du Pont.

War information is the lifeblood of war morale. The need for expertly made war informational films was met first by an offer from the producers to make 26 full-length short subjects and 26 Film Bulletins on themes selected by the Office of War Information, without expense to the Government or the theatres of the country. This proposal made through the War Activities Committee—Motion Picture Industry was immediately accepted. The program enlisted the free services of distributors, exchange personnel and facilities, and the free transportation by the National Film Carriers. Each of these shorts was shown by twelve to fifteen thousand of the pledged exhibitors in the United States—a far greater distribution than given any but the most outstanding commercial pictures.

Throughout the year the screen focussed the attention of the millions of American movie-goers on the needs of the U. S. Employment Service, on calls for enlistment in the U. S. Army Air Forces, the Waves, the Wacs and the U. S. Cadet Nurse Corps, on salvage

campaigns, on the blood donor service of the American Red Cross and other requirements. The following war information films, released in the United States through the War Activities Committee, can be cited as examples: Brothers in Blood (blood donors), Chief Neeley Reports to the Nation (Waves), Food and Magic (conserve food), Angels of Mercy (U. S. Cadet Nurses), Oil Is Blood (saga of oil), Right of Way (travel), Food for Fighters (army rations), Glamour Girls of '43 (women in industry), Since Pearl Harbor (Red Cross service).

The American screen continually stressed the achievements of all the free nations fighting everywhere. In addition to weekly news coverage, vital war operations were described and dramatized in special films released by the War Activities Committee, including such pictures as At the Front in North Africa, Battle of Russia, Message from Malta, Report from the Aleutians, to which should be added the picture Desert Victory, distributed under other auspices.

Newsreels

The semi-weekly newsreels of the industry during the past year served largely as the animated headlines in the story of the United Nations' battle for victory. They continued to make the public an eyewitness to the events and efforts of this war. Cooperating with military authorities on all fronts, the only limitations on what the newsreels were able to bring to the screen were those imposed by the necessities of military censorship. Our newsreels not only helped to keep America informed, but helped to reinforce a community of purpose among the United Nations. History will not omit from the record the high courage and sacrifices of many newsreel cameramen in the various areas of combat. Many of these brave men died with their cameras in hand, almost side by side with combat troops.

During last year, 502 reels of news were flashed on this country's screens, bringing world and national events to every citizen almost as soon as they happened. More than 4,000 separate pictorial subjects or "clips," encompassing 1,446 different news

events, measure the extent of newsreel coverage; and, as detailed in the report of the War Activities Committee, of these clips, 39.8% portrayed activities of the fighting forces of the United Nations, 19.6% reported the activities of U. S. armed forces at home, 7.7% conveyed vital messages from war agencies, 7.4% dealt with war production, 3.9% covered the news of our "good neighbors" in Latin America and elsewhere, and 21.6% (11% of the total footage) reported events unconnected with the war.

The newsreels have pictured for us the last fight of the U.S.S. Hornet, the capture of Hill 609 in Tunisia, the Russian victories at Stalingrad, Novorossisk, Bryansk, Orel, the New Guinea campaigns, allied invasions of Rendova, Bougainville, New Britain, Makin, Tarawa—the last comprising the most sensational action pictures of the war—and historic Allied landings in Sicily and Italy. They showed us our Naval task forces in actions against Wake, the Gilberts and the Marshalls; they showed us the effects of the bombing of the great industrial centers of our enemy in Europe; they revealed previously unreleased pictures of the Doolittle raid on Tokyo, captured Jap pictures of the bombing of Pearl Harbor and the fall of Corregidor, and captured Nazi films showing conditions inside Hitler's Europe. Last, but not least, they made it possible for every American citizen to attend the great international conferences at Quebec and Casablanca, at Moscow, Cairo and Teheran.

One great consequence of the daring and ingenuity of the newsreel photographers and of the cameramen whose shots have given us the amazing documentary films of military action, is that our film libraries now contain a pictorial record of the outstanding events of the war. Never before has it been possible for history in the making to be so vividly preserved for posterity. The historical value of these pictorial archives is immeasurable, both for their significance to the student and researcher of the future, and for their vitalizing effect upon our national tradition.

Recognizing that motion pictures are potent messengers of good-will, the industry cooperated with the Office of the Coordi-

nator of Inter-American Affairs, Mr. Nelson Rockefeller, and with other governmental agencies, in a program designed to foster inter-American relations. Every care was exercised by the studios to portray truly and fairly the national history, customs and background of the Latin American countries in which all of our theatrical films are shown.

In addition our companies made available to our own government 16 mm. versions of pictures which were selected by the representatives of the Coordinator's Office and the Department of State for special value as show windows of the history, traditions and way of life of our own people. These have been widely shown to cultural, education and civic leaders in Latin American countries under the direction of U. S. embassies and legations.

Perhaps greater than any other conclusion which may be drawn from these facts is the essential tribute to democracy which the record discloses. What the American film industry has achieved under war-time conditions was achieved under the traditions and practices of freedom, not tyranny. The men and women of our screen did not have to be herded into an "entertainment front." American artists traveled willingly and joyfully to our war fronts abroad and installations at home to contribute entertainment that springs from ungagged artistry. There was no mailed fist to enforce the services rendered to the war effort by the theatres of the country. American theatre owners, the thousands upon thousands of them, are impelled only by patriotism and duty in the cooperation they are now giving to the home front. The American screen reflects the sense of patriotism, initiative and artistry that can be achieved only by a free medium of communication. Its entertainment is the product of the American spirit.

When the full story of the war is told, it will be apparent enough, I believe, that fanatically and desperately as the enemy may have fought, the morale secured among free peoples by free media of information, education and entertainment was vastly more durable than the morale which tyranny and dictatorship could impose by terror and training.

III. FROM WAR TO PEACE

April of this year will mark the 50th anniversary of the first public exhibition of a motion picture. The first "movie theatre" was opened in a small store on Broadway in New York, remodeled for the "peepshow" exhibition of little pictures in motion. It was an inauspicious beginning but one fraught with great promise.

Today the products of our studios are projected on the screens of every free people throughout the word. From the handful who peeped into the first "kinetoscope", the audience for American motion pictures has grown into the hundreds of millions. From a mere novelty the film has become the principal entertainment of all the peoples of the world and the sole amusement of a vast legion. It also provides a vivid, graphic service of information, and a potent educational influence, the full power of which we are yet to see.

In war the American motion picture industry has accepted its responsibilities and its all-out effort will continue. Yet the film is a plowshare as well as a sword. It has a vast contribution to make in the future to the material and spiritual reconstruction of the world. Enormous physical destruction has marked the path of war. Vast areas have been laid waste and many cities have been razed. Great monuments to human culture have been wrecked.

But there has also been enormous cultural destruction and a way of life has been demolished for peoples and nations. It will be more important to rebuild the cultural and moral elements of society than merely to replace brick and stone, wood and steel, and this is a challenge which the films can and must help to meet. In this rebuilding nothing can be more effective than the motion picture, with its universal appeal that surmounts even the barriers of language. Always moving towards a higher and higher level of technical and artistic efficiency, the motion picture reflects the past, keeps in step with the current scene and presages the future.

When the war ends there will be no land, no person wholly untouched by the vast conflict now going on. Not alone will there be need for material reconstruction but there will be mental and spiritual hunger to satisfy. Cultures will need to be restored and faith in freedom to be renewed. Here is a service for which the motion picture is uniquely fitted. Here is a job it can and will help to do.

IV. THE BALANCE AND QUALITY OF ENTERTAINMENT

The business of the American film industry is pictures. In reviewing the productions of the past twelve months, it is notable that a balance has been maintained among the various elements which enter into the creation of motion pictures which are at once entertaining, informative, educational and inspirational. Information, education and inspiration are indubitably aspects of all good entertainment. The line between entertainment and education is often more apparent than real. Entertainment has no boundaries. The variety of elements which constitutes a balanced film diet is the same in war as in peace. Nevertheless, we can not ignore the fact that the entertainment needs of the home front and the war front are different. The men in our fighting services seek recreation which, for a brief moment, releases them from the strain of war and refreshes them for its ordeals. At home, similar relaxation is also needed but not to so great an extent, nor without a fair balance of entertainment which makes us deeply conscious of the warfare which is remote from our shores and which energizes us to efforts in support of our fighting men.

It is quite understandable that men who daily face the stern realities of war do not need or want films which dramatize the burning heat, the freezing cold and the muck in which they face illness, injury and death. It is easy to see why they prefer entertainment that brings laughter, music and fun, and memories of home and the kind of life for which they are fighting. There are no better morale builders than films of this character.

On the other hand, the motion picture screen would fail and fail lamentably if it did not alert the vast millions at home to the conditions under which we must fight this war, the sacrifices necessary to win it and the tasks still before us. This value weighs

against the complaint that such war pictures 'unnerve'. Theatre attendance has amply proved that the American people can take it. We have not experienced the horrors of invasion or bombing. It is important, therefore, that our people understand and match in their own way the spirit of relentless determination and sacrifice which through the cruel realities of war has animated Great Britain, Russia, China and other peoples who are fighting with us. This is a task which one picture can do better than a million words.

And it is a task in which the American motion picture industry succeeded superbly during the past twelve months. The range of entertainment pictures, training pictures, newsreels and informational films has been actually broadened. And as we enter the new entertainment season there is every prospect that the industry will produce an even greater variety, so that our entertainment may meet every problem of morale, recreation, information, education and inspiration. This is no easy achievement, in view of the shortage of manpower, the absence of many stars in the Services, the shortage of skilled workers from script to camera. But no difficulty can prevent the screen from fulfilling this mission.

That even war-time conditions did not affect the quality of motion picture entertainment, is indicated by the list of feature pictures of 1943 which were selected as the outstanding films of the year. In the 22nd Annual Poll conducted by *Film Daily*, 439 representative critics and commentators on newspapers, magazines, syndicates, and radio stations picked 56 pictures as having outstanding merit. This list of 56 pictures is here given in the order in which they were chosen by the votes of the critics.

The titles marked with one or more asterisks are those which also appeared on overlapping lists of the top box-office attractions, according to polls taken or statistical evaluations made by the Quigley Publications' annual *Fame*, by *Box Office* and by *The Showman's Trade Review*. The list published by *Fame* represents a calculation of the 25 top money-making pictures in the period between October, 1942 and September, 1943; that published by *The Showman's Trade Review* is constructed from a poll of exhi-

bitors and contains 63 titles; and the list prepared by *Box Office* contains 73 titles, all of which are clearly above normal in their audience appeal.

The number of asterisks following a picture's name indicates whether it appeared in one, two or all three of these box-office listings. The following enumeration, therefore, gives us a composite of the three evaluations based on box-office success, and enables us to note the high correlation between such success in winning audience approval and artistic excellence as judged by competent critics: Random Harvest,*** For Whom the Bell Tolls,* Yankee Doodle Dandy,** This Is the Army,*** Casablanca,*** The Human Comedy,** Watch on the Rhine,** In Which We Serve,** So Proudly We Hail,*** Stage Door Canteen,*** The More the Merrier,*** Air Force,*** Claudia,** Heaven Can Wait,*** The Moon Is Down, Shadow of a Doubt, The Constant Nymph,* Bataan,** My Friend Flicka,* Keeper of the Flame,*** Holy Matrimony, Journey for Margaret, Mr. Lucky,*** Action in the North Atlantic,** Tales of Manhattan,* Five Graves to Cairo, Me and My Gal,* Road to Morocco,** Princess O'Rourke,* Cabin in the Sky,** Coney Island,** Phantom of the Opera,** Star Spangled Rhythm,** This Land Is Mine,* Flesh and Fantasy,* Forever and a Day, Johnnie Come Lately,* Corvette K-225, Sahara,** George Washington Slept Here, Thank Your Lucky Stars,* Commandos Strike at Dawn,*** Dixie,*** Edge of Darkness,** Hangmen Also Die, Victory Through Air Power, I Married a Witch, Palm Beach Story, The Hard Way, The Ox-Bow Incident, Young Mr. Pitt, Hitler's Children,*** Crash Dive,** The Fallen Sparrow,* Saludos Amigos, Sweet Rosie O'Grady.**

Of the foregoing 56 pictures, six were released late in 1942 although they are cited in the 1944 critics' poll. It should be observed that 40 of the films which appeared on the list of the top 56 pictures of the year (according to the critics) were also on one or more of the three lists of popular successes. Of these 13 were on the three lists, 16 on two, and 11 on one. Even more striking are the following facts: that of the top ten films in the critics'

judgment, *all* appeared in one or more of the box-office lists, five occurring in all three of these enumerations and four in two; that five of the top ten popular successes are among the first ten titles named by the critics; and another four of this same top ten have a place among the 56 pictures given special critical approval.

Short Subjects

In no previous year has there been such variety or technical excellence in short subjects. To some extent the war has been responsible, at least insofar as it stimulated new sources of production, as, for example, those of the Canadian National Film Board and the British Ministry of Information. War-time limitations on the number of photoplays have placed a premium on short subjects, because of the increased number of single feature programs.

From the beginning, fifty years ago, short subjects have constituted a laboratory for experimental creative effort. Present day feature picture production owes much to them. Within the past two or three years we have witnessed the documentary short subject evolve and take its place in the feature-length program. The entertainment short subject has more nearly realized the importance of its counterpart, the short story in literature. And in the area of news reporting, short subjects have supplemented the newsreels with the counterpart of the essay in literature.

In the critical competition ahead for space on the international screen, short subjects—quite as much as full-length productions—face an exhilarating challenge. In the past year they have made good progress toward meeting it successfully. That this is so, is indicated by the pictures named in the two following lists. The first of these contains well known series of short subjects, as well as individual pictures of high merit. The second list comprises those magical products of the imagination, the animated cartoons.

(1) Pete Smith Specialties, March of Time, The Passing Parade, Our Gang, Unusual Occupations, Miniatures, Popular Science; and A Volcano Is Born, Alcan Highway, Amphibian Fighters, Army Chaplain, Behind the Big Top, Children of

Mars, Christmas Carols, Falla, 1-A Dogs, Leathernecks on Parade, Letter to a Hero, Mardi Gras, Mr. Chimp Goes to Town, Plan for Destruction, Private Smith, 7th Column, Silver Wings, Speaking of Animals, Task Force, This Is Fort Dix, This Is Tomorrow, Voice That Thrilled the World, Women at War.

(2) Disney Cartoons (Reason and Emotion, Figaro and Cleo, Victory Vehicle); Merrie Melodies (The Hep Cat, Pigs in Polka); Technicolor Cartoons (Red Hot Riding Hood, Yankee Doodle Mouse); Looney Tunes (Li'l Abner, Imagination); Lantz Cartoons (Eggcracker Suite, The Dizzy Acrobat); Terrytoons (All Out for V, Shipyard Symphony); Popeye Cartoons.

Many as are the difficulties of picture-making under war-time conditions, the guarantee of continued American leadership in film entertainment after the war lies in quality production. The war has emphasized the universal character of the motion picture audience. Millions of casual movie-goers have become steady patrons. Only quality production will keep them so. The insurance of a greater entertainment public for tomorrow is in pictures of a constantly higher artistry today. Then, too, there is the fact that movie-goers generally are developing a new sense of appreciation for reality on the screen from the stern documents of the day with which much of our present production is concerned. It is a bright promise for the industry that, however eager a war public may be for screen entertainment of any kind, so much of Hollywood's preoccupation has been with pictures of the better sort.

V. DEPARTMENTAL ACTIVITIES

Production Code Administration

Paralleling the effort to maintain the highest possible artistic standards, is the continuing determined purpose to maintain the highest possible moral standards on the screen. Notwithstanding war-time pressures toward the relaxation of certain regulations, particularly in the matter of dialogue, it is a pleasure to report the successful operations of the Production Code Administration during the past twelve months. Not in years has the Association been called upon to render judgment on so many difficult and involved stories—film stories which demanded the most careful study in order to bring such entertainment within the provisions of our Production Code.

The following tables are of particular interest:

TOTAL NUMBER OF FEATURE PICTURES APPROVED BY THE PRODUCTION CODE ADMINISTRATION FROM 1935 TO 1943, INCLUSIVE

Produced by:	*1935*	*1936*	*1937*	*1938*	*1939*	*1940*	*1941*	*1942*	*1943*
U. S. (Member Companies)	334	337	339	322	366	325	403	369	256
(Non-Member Companies)	169	229	228	169	161	154	143	147	141
Foreign Companies	61	55	41	54	57	44	22	30	20
Total	564	621	608	545	584	523	568	546	417
Reissues	338	142	55	49	12	7	4	2	0

In addition to the 417 feature pictures indicated, a total of 449 short subjects were approved, of which 440 were produced by member companies in the United States.

AMOUNT AND CHARACTER OF MATERIAL SUBMITTED FOR CONSIDERATION AND CONSULTATION IN 1943

Number of books and plays considered	22
Number of synopses considered	44

Number of feature scripts considered	830
Number of additions and changes considered	1,478
Number of retakes considered	9
Number of short subject scripts, including serials, considered	311
Approximate number of conferences on features and short subjects	147
Number of opinions and letters written dealing with stories, scripts, reviews for features and short subjects.	3,306

The following table shows a breakdown of the types and kinds of feature-length films approved in 1943 as compared to those approved in 1942:

	1942		1943	
Melodrama				
Action	75		18	
Adventure	12		2	
Comedy	56		9	
Juvenile	14		8	
Detective-Mystery	7		7	
Murder-Mystery	41		22	
Social Problem	6		18	
Romantic	2		1	
Football	2		0	
Fantasy	0		1	
Spy Mystery	0		1	
		215		87
Westerns				
Action	108		78	
Mystery	2		1	
Musical	2		4	
		112		83
Drama				
Action	11		12	
Biographical	10		8	
Musical	4		4	
Romantic	6		2	
Social Problem	48		63	
Comedy	1		1	
Religious	0		1	
		80		91

	1942		1943	
Crime				
Action	14		2	
Social Problem	1		5	
Prison	2		0	
		17		7
Comedy				
Romantic	29		29	
Musical	30		67	
Juvenile	6		13	
		65		109
Miscellaneous				
Farce-Comedy	27		9	
Cartoon Feature	2		1	
Fantasy	6		2	
Documentary	4		5	
Horror	14		16	
Travelogue	3		0	
Historical	1		1	
Sport	0		1	
Farce-Murder Mystery	0		2	
Romantic Musical	0		2	
Musical	0		1	
		57		40
TOTALS		546		417

The foregoing table reveals two significant trends in the content of pictures under war-time conditions: the striking decrease in the number of melodramas and the sharp increase in the number of comedies.

In the past twelve months the Board of Directors of the Association heard three appeals from decisions of the Production Code Administration. These arose from action taken with respect to objectionable language, profanity and the proposed showing of illegal drug traffic. The pictures were later approved after the necessary deletions had been made.

One feature picture was finally rejected by the Production Code Administration in 1943. Seven completed feature pictures, originally rejected, were successfully revised and then approved. Sixteen scripts, rejected in their original form, were revised and eventually approved.

Title Registration

A total of 2,770 picture titles was registered under the operations of our Title Registration Bureau last year. The titles of more than 800 pictures were transferred to the release index, which now contains over 42,000 such titles. Thirty-one titles were rejected because they were deemed objectionable and four arbitrations were held by the Title Committee during the year in settlement of differences of opinion which arose on points of priority, harmful similarity, or upon other grounds.

Advertising Code Administration

The end of 1943 saw the completion of ten years of self-regulation under the present Advertising Code. It has been a period of steady improvement not only in the elimination of objectionable content, but also in the quality of the copy and its effectiveness. It is no longer unusual for motion picture advertisements to win the highest honors in advertising competitions.

Reviewing the year's work, it is pleasant to note that there were no major derelictions. No press books had to be discarded and no violations occurred to cause summary action. The activities of the department are summarized in the following table:

ADVERTISING CODE ADMINISTRATION STATISTICS
SUMMARY OF SUBMISSIONS—1943
NEW YORK AND HOLLYWOOD

Material Considered on Submission	*Discarded or Revised*
82,845 Stills (Hollywood)	650
1,541 Stills (New York)	18
9,243 Advertisements	253
8,487 Publicity Stories	4
6,377 Exploitation Ideas	8
5,562 Miscellaneous Accessories	3
1,458 Posters	49
405 Trailers	5

There were 436 press books submitted and approved. Of this total, 310 represented member company productions and 126 non-member company productions.

International

The war, which shattered the normal distribution of American pictures in foreign markets, continues to present innumerable perplexing problems to the American motion picture industry in the international field.

The most serious problem encountered during the war years preceding 1943—the freezing of foreign revenues—was resolved during the year, except for restrictions which still obtain in China and temporarily in North Africa. Other difficulties, such as the depreciation of foreign exchange, mounting taxes, quota restrictions and various forms of censorship, continued in varying degrees in different countries.

With reference to censorship, it is worth noting that whereas in earlier years foreign censorship was based either upon alleged moral grounds or supposed derogatory references to nationals concerned, at the present time both of these factors have virtually disappeared. The chief excuse for censorship in neutral countries now stems from their desire to avoid offense to the Axis.

The drastic censorship of our films in Argentina is an outstanding example of this. Some of our films have been banned there and in other instances so many cuts were required that the pictures were considered too badly mutilated to be shown. Similar difficulties are faced in other countries. These were, however, largely offset by more favorable developments during the year 1943, which include the universal recognition of motion pictures as an essential service in the war effort for the maintenance of civilian and military morale; the continued popularity of American motion pictures in every foreign country where their exhibition is permitted by the authorities; and the fuller realization that artistry has no boundary lines and that good pictures, whatever their origin, are economic and public assets wherever they are shown.

A major development in the direction of a free and unhampered exchange of film products between the two great English-speaking nations of the world came during the year with the termination of the Film Agreements, resulting in the removal of special restric-

tions on the transfer of film rental and the complete defreezing of the American companies' funds in the United Kingdom.

More than economic factors are involved in the absence of all obstacles to a full and free interchange of the entertainment, information and education which the films supply. Nothing is more important than this mutual reflection of national cultures and ideals if the peace that must follow this war is to be made secure by progress towards ever-greater understanding. American screens are open, as they should be, to the artistry of the whole world. Our theatres compete for the best possible pictures which artistry can create, wherever the source. The American people are eager for every service that expands their world horizon and entertainment. In a world that men of good-will hope to create, on the basis of mutual understanding and cooperation, the most vicious censorship which any government could exert against its own people would be to dam the free flow of screen entertainment.

The basis of motion picture competition within our own country or between producing nations, is artistic worth. The only test is the test of artistry. The only measure of acceptance is the opinion of the motion picture audience. The motion picture industry of the United States asks no more than the opportunity to compete on this basis for world screen time, and our market offers no less to the film entertainment of other nations.

The importance of full and free interchange of motion picture films, as making for better understanding and appreciation of the life and problems of all the peoples of the world, has been recognized by our State Department. Films are included in the Telecommunications Division along with cable and radio. There can be no doubt that pictures are inherently not only the most international of commodities but also the greatest means of international communication. They are a means of universal understanding, almost independent of speech, and international security must be rooted in understanding.

The distribution of our United States films, designed to foster better relations between the Americas, has been more than doubled during the past year and more of our people have had opportunity

to see South American films with the increase of their distribution here. A series of ten two-reel subjects filmed in Chile, Paraguay, Argentina, Peru and Bolivia is now being prepared for distribution in non-theatrical channels by the Office of the Coordinator of Inter-American Affairs.

The cooperation, with sympathy and understanding, by those units of government concerned with the content of films in their relation to the national emergency, has continued uninterruptedly. The gratitude of the industry is due those in government who have had this responsibility.

Community Service

The time is rapidly approaching when the class room screen will rank beside the blackboard in our educational life. War has focussed attention on the film as a means of industrial, as well as military training, and of heightening incentive among workers in war plants. Shipbuilding, aviation, machine shop practices, farm machinery, the processing of optical glass, welding, supervisory and engineering problems have been most successfully treated on the screen since the war began. The film is a basic educational device which assists the human instructor and enables him to do more and to do it more effectively.

In the strictly educational field it may be reported that in the four years since the Teaching Film Custodians was announced at a meeting of the National Education Association in San Francisco on July 6, 1939, the extent and value of its service have increased greatly. In that period more than 6,000 additional 16 mm. reels of theatrical short subjects have been placed on restricted license in educational film libraries maintained by city Boards of Education and State universities for distribution to elementary schools, high schools and colleges in every state of the Union. Each year has found new libraries including industry material in their educational distribution.

As we faced war conditions a year ago, there was some question as to the response in educational circles to be expected during the year just closed. The thousands of Government pictures on war themes which were available to schools naturally affected the visual

education program throughout the country. Because of this, Teaching Film Custodians continued to limit its materials to subjects which have a recognized place in the normal curriculum of the school. This has made no difference in the aggregate amount of distribution. During the past year 1,307 new reels were licensed and licenses on 1,585 were extended, making a total of 2,892 reels licensed during 1943, over a thousand more reels than in any previous year.

The prestige of these materials had grown very rapidly and most of the larger libraries in the country were including them in their distribution by the end of 1942. Consequently, expansion to new fields has been limited to new and smaller local libraries. The interest of these newcomers is very gratifying and as they expand their programs our service to them will increase.

It will be recalled that several years ago company members of this Association entered into a cooperative arrangement with the Commission on Human Relations of the Progressive Education Association for making excerpts of certain feature pictures to be used in school guidance programs. After three years of controlled experimentation under the direction of Dr. Alice V. Keliher (financed by the General Education Board), these subjects were ready for wider distribution to the school field. Since this distribution was not contemplated as part of the responsibility of the Commission on Human Relations, it was assumed by Teaching Film Custodians on January 1, 1943. Custody of the prints was officially transferred and they have been made available to schools throughout the past year.

The assumption by Teaching Film Custodians of the contracts formerly held by the Commission on Human Relations made possible the use of another type of excerpt from feature pictures. For some time teachers of English and American literature have found supplies of visual material inadequate. A project is just getting under way for providing short versions of some of the feature pictures that have been based on literary classics. Thus far, ALICE IN WONDERLAND and THE GOOD EARTH are in distribution. MUTINY ON THE BOUNTY and ROMEO AND JULIET are now in preparation.

TREASURE ISLAND will be the next to receive study. Reaction from teachers of English indicates that they are much encouraged by this attention to their field of study, and it is anticipated that these subjects will enjoy a wide popularity and usefulness.

As programs for classroom use of films develop, there will be increasing emphasis on classroom discussion of feature pictures currently shown in the theatres. Teachers of English, music, art and the various social studies will need advance information and guidance so that they may prepare their programs to utilize effectively the stimulating opportunities which these theatrical pictures provide.

Early in 1943 the American Council on Education invited representative leaders of the motion picture industry to meet with corresponding leaders from their own group to discuss the educational functions of motion pictures in the post-war period. This invitation was readily accepted by the industry as a preparatory step in formulating plans for activities after the war.

Several conferences were held in which the significant factors in the situation were carefully analyzed and discussed. These factors include the far-reaching effectiveness of motion pictures in creating international understanding among widely separated peoples; the recreational enrichment required by the peoples in occupied territories which should be supplied as rapidly as they are released from enemy control; the needs of our own Armed Forces, trained rapidly for war by visualized materials, to have motion picture materials which would assist in speedy readjustment to civilian life; and increased visual instruction in American schools as millions of men and women, trained with motion pictures in government service, return to their local communities to exert their influence for this efficient implement of learning.

As a result of these Conferences the industry will cooperate in the formulation of a joint project for further development of the usefulness of motion pictures in education. Consideration of this matter made necessary a series of meetings lasting throughout the summer and early fall resulting in the formulation of two committees—one from the industry and one from the educational group

–which met first separately and then together to develop a plan of procedure to implement a program of action. The recommendation from these joint meetings called for the establishment of the Commission on Motion Pictures in Education and funds were appropriated by the industry to finance a five year program. This commission will develop plans and devise the educational specifications of pictures and series of pictures which it will advise being made in the interests of education.

This commission has now been organized with the following distinguished members:

Mark A. May, director of the Institute of Human Relations, Yale University, chairman
George S. Counts, director of the division of foundations of Education, Teachers College, Columbia University
Edmund E. Day, president of Cornell University
Willard E. Givens, executive secretary of the National Education Association
Monsignor George Johnson, general secretary of the National Catholic Educational Association
George F. Zook (ex officio) president of the American Council on Education.

Offices have been established on the campus of Yale University at New Haven, Conn., and work has begun under the supervision of Dr. May who is acting as organizing director of the program. The results of the work of the Commission will be made available to all educators and to all persons interested in the production, distribution, and use of educational motion pictures.

New techniques in the creation of films, represented by the subjects prepared for use in South America by Mr. Walt Disney, invite experimental study and adaptation to more general use. The announcement that the University of Chicago had acquired ERPI Classroom Films, Inc., formerly a subsidiary of Western Electric Company, Inc., illustrates the expanded educational interest in this field and offers increased opportunities for the development of ERPI films, long an outstanding factor in visual education. This significant development of the Commission on Motion Pictures in Education adds the resources of the industry to these and other projects through which motion pictures will be utilized to the strengthen-

ing of world wide education in assuming its rightful importance when we return to peace and as education in its broader meaning seeks to achieve the type of world citizenship which the post-war program will demand.

In the area of Community Service, too, the war increased, not lessened the calls made upon the Association by institutions, agencies and groups throughout the country, interested in various phases of film production and audience appreciation.

The Previewing Groups representing Women's Clubs, Motion Picture Councils and Parent-Teacher organizations continued their motion picture activities with unflagging zeal. As in previous years, the Community Service Department in New York was called upon from time to time for assistance in the presentation of certain pictures in connection with which special cooperation was indicated because of their subject matter which had historical, cultural or social value.

The Hollywood office of the Association, however, remained the source for such publications as 'Leading Motion Pictures', 'What's Happening in Hollywood', 'Estimates of Current Motion Pictures', as well as for material required for various radio programs. Some indications of the value of such service are evident from the following comments, among others:

> The Very Reverend Monsignor John J. McClafferty, Executive Secretary National Legion of Decency: *We find the service invaluable for background and trends and new developments.*
>
> Ernest Sherburne, Motion Picture Editor, Christian Science Monitor: *Your bulletins provide a source of useful information and are often the basis for articles on the themes set forth. To me it fulfills its purpose admirably.*
>
> Irving Thalberg Library, Sanborn English House, Dartmouth College: *The service is very informing—the range and variety of subject matter is admirable. It is made available to all students interested in motion pictures.*
>
> Catherine C. Edwards, Editor, Parents Magazine: *The bulletins are well written and thoroughly enjoyable. I use them constantly for advance information on pictures in production.*

Public Information

Recognizing its importance in war as in peace, the Association continued its service to newspapers, press correspondents, trade press, radio and magazine, to groups, libraries and schools, to organizations interested in film problems and to large membership organizations served by the appraisal of pictures by their own previewing committees.

The Public Information Committees, East and West, expanded their work, met regularly on common problems, and distributed important data concerning the industry.

Consisting of the directors of publicity and advertising of the company members of the Association, the Committees with their Executive Secretaries—one located in the office of the Motion Picture Producers and Distributors of America and the other in the office of the Association of Motion Picture Producers in California—carry out important industry functions: For the good of all, they undertake to systematize such matters as previews, screenings, credentials for writers and correspondents, relations with trade and fan magazines and other publications. They are concerned with coordinating and making publicly available information concerning the many public service activities of the industry incidental to its primary function of providing theatrical entertainment; in this, the Committees work closely with other existing agencies, such as the War Activities Committee, the Hollywood Victory Committee, and the various Guilds. Opportunity to be helpful to any non-commercial motion picture organizations is welcomed by them. The Committees initiate projects, such as the commemoration this year of the Fiftieth Anniversary of the first public exhibition of motion pictures in 1894.

Assisting the Committees are three field men engaged largely in personal contact. Through them the Committees undertake to keep conversant with public reaction to picture product; conversely, they assist in arranging engagements for public addresses by industry executives where and when there is a demand. In the past

year, Mr. Charles Francis Coe, Vice President and General Counsel of the Motion Picture Producers and Distributors of America, made addresses as follows:

Boston	February 16, 1943	Advertising Club of Boston
New York	March 9, 1943	Sales Executives Club of New York
Detroit	April 14, 1943	Optimist Club of Detroit
Atlanta	April 27, 1943	Kiwanis Club of Atlanta
San Francisco	June 22, 1943	Pacific Advertising Association
Hollywood	July 8, 1943	Hollywood Chamber of Commerce
Rochester, N. Y.	August 3, 1943	Rochester Rotary Club
Buffalo	Sept. 28, 1943	Greater Buffalo Advertising Club
Toronto	Sept. 29, 1943	Advertising and Sales Club of Toronto
Montreal	Oct. 27, 1943	Advertising and Sales Executives Club of Montreal

The Committees assist other industry agencies in the publicizing of their several enterprises. Now in its third year, the Motion Picture Letter, designed primarily to supply publishers and radio broadcasters with a concise factual statement of the industry's non-commercial public services, is used by public speakers, librarians, educators and officials of public service organizations. Brochures available through the Committees include: Movies at War; Movies at School; Movies at Your Theatre; Movies and the Library; Movies—The New Weapon for Victory; Stars for Victory and The Press Looks at the Movies.

Trade Press

Our Trade Press cooperates fully with the industry in complete understanding. Spurred by the same keen competition existing in production, distribution and exhibition, it displays an enterprise commensurate with the importance of the field in which it specializes.

Designed primarily for industry personnel, the motion picture

trade papers are widely quoted in national publications and increasingly read by the general public. The publishers and editors of our Trade Press thoroughly recognize the responsibility incident to this large and growing reader interest and accept and discharge it fully and fairly in connection with its services to the industry and the public.

Theatre Service and Trade Relations

The Theatre Service Department continues its earnest effort to encourage sympathetic understanding between all groups and divisions of the industry. Surveys and studies continued to be made available to all interested theatre owners and fuller cooperation with exhibitor organizations was developed.

The Consent Decree entered in the Federal case concerning the five large distributor-exhibitor companies finished the last year of its three-year trial period on November 20, 1943, and conferences are reported in progress between the Department of Justice and the defendants and by the Department with exhibitor representatives.

That aid in the solution of trade problems will come from the sympathetic appreciation by the Government of the problems peculiar to production and distribution and exhibition, as well as intra-industry realization of the separate difficulties and joint worries, continues to be an ultimate truth.

The tremendous interest shown in the drives and programs sponsored by the War Activities Committee has caused a spirit of cooperation and team-work to flourish among all branches of the industry to deal with this great emergency. This has produced results which may be significant in showing the value of a united industry. A realization of this value of working together could have a profound effect on trade relations long after the war is over.

Conservation

Safety pays dividends. The conservation activities for the industry begun by the Motion Picture Producers and Distributors of America in 1923 continued with alertness during the year. These activities included field work which has as its object the establishment of fire prevention consciousness among employees in the in-

dustry, and the maintenance of good housekeeping standards developed through a system of regular and thorough inspections; and further attention to the erection and maintenance of proper exchange buildings for the distribution of motion picture film and contact and cooperation with fire prevention and fire protection groups, such as the National Fire Protection Association, National Board of Fire Underwriters and others.

During 1943 member distributing companies examined, stored and shipped more than 27,000 miles of film daily in the United States without any fire damage incident thereto. There was one fire, in November of last year, in a six-story building housing a number of film exchanges in Toronto, Canada.

During the year the Conservation Department examined and recorded over 3,500 monthly inspection reports and serviced any items needing attention. With the turnover of exchange personnel abnormally high and the greater necessity for care, this department strengthened its field force and amplified its activities.

Technical Progress

The motion picture industry is keenly alert to the astounding advances which have been made in highly technical fields. Aside from those companies which take an active interest in this complex scientific performance, all of the companies have a potential interest in what must, indeed, be of such future concern.

Little of the actual technical progress made in 1943 can be reported, for the reason that such new developments mainly have to do with the work of the armed forces and can not be discussed at this time.

Research by the staff of the Eastman Kodak research laboratories continued energetically through 1943, with emphasis on special photographic processes of potential value in the prosecution of the war. The company's mechanical and optical facilities continue to produce special military and naval equipment. Many of these developments will have important applications in peace time.

Without slackening in efforts necessary to sustain war output, the company planned systematically for the post-war future. Detailed consideration is being given to the problems of resuming large peace-time operations quickly in order to supply the accumulated demand for photographic goods and to re-absorb the company's service men and women into the organization as advantageously as possible.

In the electronic field, the war programs of Electrical Research Products Division of Western Electric Company, Incorporated, and the R.C.A. Manufacturing Company increased steadily during 1943. In spite of the emergency, however, it has been found possible to supply the industry with enough equipment for essential maintenance. Basic principles of sound recording and reproducing and the continued development and manufacture of highly specialized electronic devices has been most useful and important in the war effort and many improvements due to vital necessities of war will be available to the industry in the future.

American Telephone and Telegraph Company, expressing their desire to do anything they can practically to cooperate in the development and extension of television, has advised the industry of its tentative plans for constructing within the next five or six years about 7,000 miles of coaxial cable designed primarily for telephone purposes but suitable for the transmission of television to either broadcasting stations or theatres. This network would reach most of the larger cities of the country by 1950. The Bell System is also planning, subject to war conditions, a commercial trial between New York and Boston of a radio relay system which, if successful, will provide another means of transmitting television between cities. Within a city, television programs can be transmitted over regular telephone wires by the use of suitable equipment.

It must be remembered also that a large number of motion picture engineers formerly employed by equipment manufacturers, are now engaged in war work.

A great deal of attention has been given to conserving equip-

ment and materials for the duration, rather than concentrating on new projects. The studios have made every effort toward economy in both operating technique and in the use of strategic materials.

HOLLYWOOD

During 1943, it was determined by the Motion Picture Producers Association in Hollywood to transfer the activities of the Call Bureau to the Central Casting Corporation in order to facilitate the operations of this work.

In the past twelve months the Central Casting Corporation made a total of 333,277 placements, and the extras who were given employment during that year received a total sum of $4,190,060.56. This exceeded by approximately 25% the amount paid to extra talent through Central Casting Corporation in any previous year. These figures do not take into consideration, the extras who were called and hired direct by the studios, which would add considerably to this sum.

In addition to the many phases of war work, Hollywood was prominent on the philanthropic front. Fund subscriptions from within the industry for the National War Chest reached a total of $1,166,000. In the 1943 Red Cross Drive $481,000 was contributed by executives and other personnel from the studios, while direct contributions and donations to the Motion Picture Relief Fund reached an aggregate of $380,000. This does not include the 1943 allotment made to the Motion Picture Relief Fund from the Los Angeles Community Chest.

This summary of the departmental activities of the Association not only fails to mention many phases of departmental work, but cannot hope to give a true picture of the mutual support the various departments give each other in carrying out the Association's purpose. Just as single-minded as the Association is in its purpose to help the industry discharge its public obligations, so are its various departments organized for unity in execution and performance. That unity of will and mutuality of effort is the inner spirit which, unlike the external facts of accomplishment, cannot be adequately described, but without which no account of the year's activities would be intelligible.

VI. THE REASON WHY

However significant they may be, the facts of accomplishment, of services performed and patriotic obligations discharged, do not constitute the only lessons we can learn from the industry's war-time experience. And as we look to the future, it is not *what* has been done, but *why* it could be done, which explains the potency of motion pictures in American life and in world affairs.

The examination of past accomplishments remains incomplete until we discover the *reason why* they could and did occur. Not the brute fact of success, but the reasoned fact—the success explained by reference to its causes—is the deepest lesson we can learn from the industry's war-time experience. And, likewise, such noting of *causes* will indicate the deep reason for the "miracle of the movies"—the spread and extent of their growth from a "peep show" to an essential service to a world community.

No explanation is needed for the industry's war record. Patriotism by itself is the sufficient reason for everything that has been done. But why were these war activities so successful? How shall we account, not for the impulse to serve, but for the effectiveness of the service, the result accomplished? Before reaching for the reason behind the facts, let us review the main headings under which the year's activities can be itemized—the various needs which the motion picture industry helped to fulfill.

These are the main areas of war-time service:

the ample provision of that indispensable service, entertainment, for the peoples of the United Nations, for our fighting forces on the seas and overseas, for American and Allied prisoners of war, for the 1179 army theatres in the United States, for the invalids and convalescents in service hospitals, all this supplemented by the personal appearances of Hollywood stars in U.S.O. Camp Tours and overseas tours;

the steady supply of war information through the extraordinarily

wide distribution and exhibition of specially prepared short subjects, the issuance of film bulletins and trailers, and by the pictorial record of outstanding current events, military and political, at home and abroad, in the newsreels, a public service extended to the peoples of the United Nations by the issuance in 16 languages or dialects of a united newsreel for foreign exhibition;

the production of training films, made and distributed by the industry on a non-profit basis, to supplement the films made by the armed services, films which helped transform "raw rookies" into skilled fighting men in a fraction of the time it would take to accomplish training in modern military techniques without such visual aids;

the aid given by the theatres and the stars to the Treasury Department's effort to finance the war and to combat inflation by war loan drives, in which in 1943 theatres reported sales totaling $772,238,-402, and sales made through appearances of Hollywood personalities were reported as being $1,337,250,794;

the contributions, totaling many millions, made to the various war philanthropies, such as United Nations Relief Fund, the Red Cross, the National War Fund, the March of Dimes, money contributed by patrons in theatres and in the course of rallies outside the theatre in special benefit performances;

the conservation of essential war materials through community drives inspired and sustained by the showing of films instructing the public about the need for and the methods of conserving or salvaging metals, oil, fats, gasoline, chemicals, paper, food products, rubber, power, light and heating services, transportation and telephone and telegraph facilities;

the recruitment of women for such armed services as the WAVES and WACS, for the U. S. Cadet Nurse Corps, and for work in war plants, as well as the encouragement of enlistment in other voluntary services, such as the Aviation Cadet Corps.

In all these areas, the year 1943 marked a new maximum for an art *whose mission it is to maximize the best for the most.*

In that principle of maximization lies the secret of the motion picture's success. Its tremendous influence upon millions is an instantaneous reflex of its tremendous mass popularity. If the motion picture were not the most popular art in all of history and through-

out the world today, were it not the most effective form of entertainment for all ages and classes of men, the motion picture industry could not have performed to so great a degree all the other services which, however important in themselves, are incidental to its main functions—entertainment, information, inspiration. And among these, entertainment is central, for that is what creates the patronage and devotion of the ninety millions weekly in America, and of millions upon millions abroad. Without this patronage and devotion, the films could not do their other work of public information, the theatres would not be the social centers that they are, the town meeting places in communities both large and small, and Hollywood stars would not have the universal appeal which gives them the power to work for good in every worthy cause.

Their immense popularity as entertainment explains the extent and variety of the influence the movies can exert in other spheres of public service. But what explains their popularity and effectiveness? The answer lies in the principle of maximization as applied to the process of production and exhibition. Here is the reason of reasons.

The production of motion pictures draws upon many, if not all, of the major arts—the arts of literature and music, the dance and the plastic arts of photography and scene building, of decoration and design. In addition to these fine arts whose creative force determines the very content of films, appealing at once to the eye and ear and giving impulse to the imagination, there are all the useful arts which control the machines of production, the skills of the various technicians who assemble in the unified continuity of the film the combined force of so many different creative efforts.

We can borrow the word "logistics" from modern military operations to describe the convergence of creative contributions from diverse fields of art, and the marshalling through synchronization and blending of the widest variety of artistic elements. The art of the motion picture producer is a new and master art. It is in essence a logistical technique, which orders and harmonizes a vast plurality of arts to yield a unified resultant, maximizing the effectiveness of

all the component arts by requiring each to work in the context of the others, and demanding the greatest contribution each can make to the unity of the whole. The finished motion picture, flowing thus from multiple artistic sources, represents a maximization of the elements of human entertainment, because it is by its very nature a consolidation of all the other arts and because its synthetic character permits and encourages these other arts to make their utmost contribution to the final whole.

The synthetic nature of the motion picture as a *logistical resultant* of directed cooperation among the arts does not yet fully explain its effect on the vast audience it entertains and enthralls. The reason for every aspect of motion picture success must include one other consideration. The greatest art would fail to achieve its due meed of response if the circumstances of its public reception were inauspicious, subjected to interferences, or counteracted by competing appeals for attention. But the motion picture is most fortunate in the conditions of its exhibition.

The mood of the motion picture audience who by the millions come hungrily to the theatre for the pleasures of the screen, and the atmosphere of the motion picture theatre which enhances this mood, safeguards it from interference, and concentrates every ounce of attention upon the screen, giving maximum visibility and audibility to the film in a setting otherwise dark and silent—these two factors ensure the motion picture a maximum effectiveness in presentation and reception. The whole process of maximization which begins with the convergence of the arts at the point of production reaches its completion in the exhibition of the product under conditions which maximize receptivity—by an audience both relaxed and eager, wishing to be free from other cares and caring only to submit to the magic of make-believe.

But because it is a moving image of reality, that make-believe is often more real than reality itself. It provides its audience with vicarious experience often more vivid and clear than the less sharply focussed experiences of daily life. Every spectator is given a front seat at the scene of the world's great events, and becomes as if a participant in the widest variety of dramatic situations.

The projection of film on screen projects its audience beyond the screen into the great currents of human life.

These facts emphasize both the opportunity and the responsibility of the industry to the public which it serves. This responsibility is fully recognized by the industry and will be fully discharged.

Fortunately for the cause of liberty, our motion picture industry and the free people to whom it belongs have chosen the voluntary way, rather than the way of compulsion, to establish broad channels through which the film's power can flow freely for the benefit of mankind. Not only is the public good completely protected by such self-discipline and regulation, but the art itself, exercising every proper right to freedom of expression, will flourish and grow to the ultimate maximum of its maturity, limited only by the artistic boundaries of its medium, its materials, and its technical means.

Where true liberty thrives, no good of man or society can languish. The way of the voluntary is, indeed, the way of all that is characteristically human in life. Because it developed under the auspices of freedom, ruling itself to maximize that freedom, the motion picture industry had the will and the strength to mobilize every facility at its disposal for the effort of war. Hidden reserves of moral energy and physical power remain available. They will be summoned and expended until the day of victory is attained. But war will not exhaust the vitality which springs from freedom. Nor will victory render us supine. We shall be freshly resolved and newly energetic for the enduring tasks of peace.

WILL H. HAYS

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Date Due

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DEC 14 1988	DEC 20 1988		

